AMERICAN ARTIST

ALFRED D. CRIMI

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OCTOBER 35c



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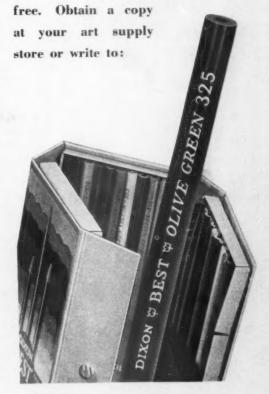
Ernest W. Watson - EDITORS - Arthur L. Guptill

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Alfred D. Crimi recently completed a fresco in the Rutgers Presbyterian Church in New York—a noteworthy mural, not only because it is an important work of art but because it demonstrates the possibilities of a medium which should be better understood and more generally used in America. In this article Mr. Crimi demonstrates the procedures of the fresco painter.

Alfred D. Crimi paints a



CAN FRESCO PAINTING become as widely used in America as it has been in Europe? Is there any reason why this most beautiful of all methods of wall painting should not be generally employed in the decoration of our churches and public buildings as it has been in the Old World?

"There is no reason whatsoever," replies Alfred D. Crimi, "unless it is lack of understanding by architects, artists and the public of the nature of this medium and its great possibilities in modern mural painting."

Fresco painting is done on wet plaster. The color adheres to the plaster through chemical action—the union of carbonic acid gas and lime oxide producing carbonate of lime as the water evaporates on the surface of the plaster. In fresco no binding agent need be mixed with the pigment as in other painting processes; the pigments are simply well ground in water and applied to the wet surface. As the plaster dries, the color is actually incorporated in the plaster and—if the work is properly executed—the painting is assured a permanence surpassing that achieved in any other method of wall decoration.

"This is an ancient process," explains Mr. Crimi. "In the

The beginning of a fresce painting

This photograph shows the preparation of a wall for the fresco painter. The first or "scratch" coat is applied after the brick wall is thoroughly cleaned. Both the "scratch" coat and the brown coat which follows are about ½ inch thick. The finish, or "painting" coat, is not applied until the artist is ready to begin his painting. He spreads only as much plaster (½ inch thick) as he can cover in a day's work

year 16 B.C. Marcus Vitruvius Pollio spoke of it as being used by the Pompeians. With the fall of Rome, however, fresco painting came almost to an end, and it was not until the Renaissance that it rose to full glory again. With the advent of oil painting, which proved less laborious to the artist, and which met with the exigencies of the constantly growing efficiency of commercialism, the use of fresco declined once more. It did not take root in America until about two decades ago when the Mexican painters, Rivera and Orozco, leaders of the Mexican Renaissance, revived the art and stimulated its wider use in America. Perhaps Diego Rivera through his controversial mural at Rockefeller Center did more to make this country fresco conscious than



Above we see Mr. Crimi tracing the lines of one of his cartoon drawings upon a sheet of glassine paper preparatory to its transfer upon the plaster wall

This little machine, electrically operated, follows the traced lines, perforating them with its needle—ready for pouncing

anyone else—consequently creating a wave of enthusiasm among the artists, many of whom took to it readily.

But is fresco painting practical in America? "There is an illfounded prejudice here," says Crimi, "that the climatic conditions in America—frost, humidity and extreme temperature fluctuations, the arch enemies of fresco—are far from favorable to this medium.

"In Europe there are innumerable fresco paintings which have survived for many centuries, enduring all kinds of climatic conditions, lacking the advantage of heating systems, and without the benefit of modern science which helps us in the proper construction of walls, testing of materials and the protection of frescoes. There is every reason to be assured that frescoes produced today in America will be just as permanent as any that are to be seen in Europe, provided the artist is thoroughly versed in the art and craft of the process.

"In our own country we have a very good demonstration of what might be expected of fresco here. Three quarters of a century ago Costantino Brumidi painted fresco murals in the dome of the Capitol at Washington, the first to be painted in this country. They show absolutely no signs of deterioration though they are in a locality where climatic conditions are generally considered bad for fresco.

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"The main trouble, as I see it," continues Crimi, "is that we think of fresco painting in terms of the past instead of the present. In judging certain frescoes which have not endured the test of time we are inclined to overlook the conditions under which they probably were painted, and some of the more fundamental causes which have hastened their deterioration. For example, in ancient days, because of lack of proper means of transportation, both the artist and the builder were often obliged to use whatever materials were available in their locality. This, together with lack of scientific means of determining the exact quality of their materials, contributed to the short life of many of the frescoes. Another factor which often hampered the work of the artist, and over which he had no control, was the use of bad materials in the construction of the walls; such as unslaked lime, cretaceous sand and stagnant water from wells, the impurities working up to the surface. To this we should add the effect of rain and the constantly changing atmosphere on exposed walls. In the old days the plastering was, of necessity, done directly on the masonry. Today a supplementary steel wall, absolutely rigid, eliminates all danger due to unstable masonry."

Crimi points out that the fresco painter's responsibility begins with the construction of the wall which is to receive his work: his knowledge must be sufficient to supervise its preparation or to specify the construction of a new wall when that is necessary.

A thorough study of the problem created by climatic conditions, wall construction, material available and avoidance of interference with business routine on the premises is an important part of the training Mr.



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Crimi gives his fresco students. In all this Crimi is well versed, having absorbed much of the builder's craft from his father who was a contractor.

The problems which he had to solve in his Rutgers Presbyterian Church mural illustrate the necessity for expert handling of the structural phase of the artist's job. He himself designed the scaffold which spanned the chancel and permitted its uninterrupted use by the organist and choir during the progress of the work.

As to the painting surface, the fresco had to be built over the existing wall which had a metal lath base suspended four inches over the brick structure on steel channels running perpendicularly. Holes were cut through the wall and the existing channels were reinforced in order that they could carry the weight of the new structure. New channels were then fastened horizontally over the existing ones and in turn were furred with metal lath over which the plaster was laid. To avoid contact between the new and existing wall, after the holes were replastered, a heavy coat of asphalt was applied over the old. This also served as water-proofing, eliminating the possibility of dampness penetrating through the brick structure.

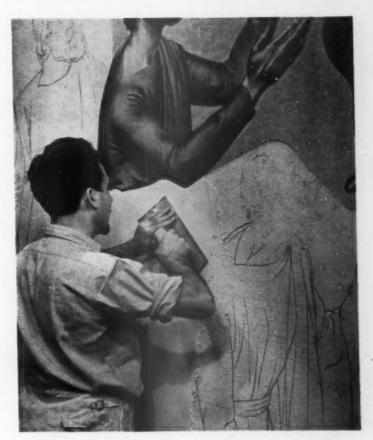
So much, in brief, for the technical and physical aspects of fresco painting. Speaking of the creative part of the work, Crimi said, "Before trying to conceive my idea for the design I made several trips to the church to view the possibilities of the wall, which presented a difficult design problem due to a rose window which was badly placed in the center of the panel. Having seen the effects of this window under the varying lights of the day, I realized that if I should incorporate it in my design and use its dominant color, which is blue, as the background upon which to project my design, half of the problem would be solved.

"When I had settled this clearly in my mind, I proceeded with a preliminary black and white thumb-nail sketch. I was so pleased with the result that I did not bother making any other, and continued with the next step of spotting it in color. To make doubly sure this was what I wanted I enlarged it in color, in the scale of ½ inch to the foot; and without further changes I went on with the presentation design from which the full-size cartoon was developed.

'The fresco, which forms a Gothic arched panel with the rose stained glass window in the center, stands thirty-five feet two inches high and twenty-six feet eight inches wide. The panel surmounts a ten-foot dark oak panelled base, and adorns the south wall of the chancel.

"The subject is 'The Spreading of the Gospel' showing Christ's last appearance among the apostles, and the various miracles He performed. The main figure of Christ stands twelve feet in height, and is surrounded by the apostles who form a rhythmic design of horizontal and perpendicular movement leading the eye heavenward, toward the center, and around the rose window, to rest on the various miracles depicted. On the uppermost point of the arch is the all-seeing eye in a triangle, symbol of the Trinity; and directly beneath, the Dove, symbolizing the Holy Ghost. The blue background upon which the entire conception is projected symbolizes the universality of the sky that envelops land and sea.

"For bearded models for my studies I used characters of varying descriptions found through the streets of New York. Most of them being decrepit and physically unfit, were used only for the heads, which I found very appropriate as biblical characters. I also used several of my friends who are artists: their sensitive faces and expressive hands contributed much toward



Here Crimi is spreading a section of the finish plaster coat adjoining portions painted the previous day. He applies only as large an area as he can paint while the plaster is still moist

The pounce bag is filled with pulverized charcoal which produces rather faint outlines on the plaster. The artist strengthens them later with painted lines applied with a pointed brush





This is an exact-size detail from one of Mr. Crimi's frescoes. It gives at least a hint of the technical charm of this beautiful medium. The lighter touches on the ear were produced by the mixture of lime with the pigment to make the color opaque.

Tiny particles of marble dust glisten white throughout the painted areas

the spiritual quality of the work. And for the blind boy, who appears in one of the miracles, I was extended the privilege of choosing one of the pupils of the Institute for the Blind. On some of my models who had no beards, I glued artificial hair, shaping it according to the desired characters. I also made up all the costumes, which I draped directly on the models, in order to make studies of them."

The pictures with their captions demonstrate the procedure followed by Crimi in preparing the plaster to receive the mural, and in transferring the design of the cartoon to the wall—ready for painting. Unfortunately they cannot show the peculiar beauty of fresco painting. One has to see the actual painting on the walls to understand how distinctive is fresco paint-

ing in comparison with other painting mediums.

Alfred D. Crimi was born in Messina, Italy, in 1900—the seventh of eleven children. When he was eleven years old the family came to America where his father continued his trade as a builder. Crimi's first art study was in the evening classes of the National Academy of Design and Beaux Arts Institute of Design where he won prizes and medals. In 1925 he was awarded the Tiffany Fellowship, in 1928 was given a one-man show at the Babcock Galleries and, three years later, one at the Ferargil Galleries. Followed a show at the Portland, Oregon, Museum of Art and at DeYoung Memorial Museum in San Francisco.

A trip to Europe afforded him an opportunity for a thorough study of fresco and encaustic painting in Rome and gave him the foundation for his professional work and the teaching of these painting methods in America. In 1934 he opened his first fresco class which is still open to students and professional artists. He has lectured on fresco at Columbia University and other institutions.

Among the important murals he has executed in the past six or seven years are two frescoes in the Key West open air Aquarium; walls for the Board Room of Harlem Hospital; two fresco panels in the Post Office Dept. Building in Washington, D. C., post office murals in Northampton, Mass., and Wayne, Penn.; and the Rutgers Presbyterian Church fresco.

For the benefit of those who would like to experiment with fresco painting, Mr. Crimi has prepared simple directions for the execution of a small panel (perhaps a foot square). They will be found on page 29. As he specifies materials that can be obtained locally they are suitable for experimental work only.

Dry colors ground fine with a pestle, in water only, provide the simple painting mediums of the fresco painter



SECTION OF ALFRED D. CRIMI'S CARTOON FOR HIS RUTGERS PRESBYTERIAN CHURCH FRESCO

The penetrating characterizations of the apostles in this mural are particularly noteworthy. The artist searched the streets of lower New York for types to represent the personalities he envisioned from long study and contemplation. The drawings exhibit great power of draftsmanship

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"People have more fun than anybody," declares Colonel Stoopnagle. So do the Winters. Those smiles were not trumped up just for the photographer; they are genuine signs of inward joy from the creative work of skillful hands.

They are the smiles of those who have had to fight hard for their success and have loved it. They are the smiles of those who know what they want to do and find a way to do it.

Edward Winter helped himself through school by being newsboy, ice man, mail man, wood carver in a furniture factory, warehouse man in an automobile plant and other jobs.

Upon graduating from the Cleveland School of Art something told him he just had to go to Vienna to study pottery and sculpture, even though he had scarcely a dollar to his name. He found five friends each of whom had \$200 to spare, and willing to lend; so in September of 1930 he sailed for Europe.

In Vienna he became interested in the enameling art and devoted his hours to learning the various technics of that ancient craft. A year later, fortified with this knowledge, but with empty pockets, he returned to the America of the depression. Yet he managed. He met Mr. R. A. Weaver, president of the Ferro Enamel Corp. of Cleveland, who was impressed by the young man's ability and enthusiasm. He offered him the use of his \$85,000 experimental laboratory where, as Winter says, "I found I could produce large wall panels in the huge furnace as effectively as I had created bowls and ash trays in the Vienna classrooms."

He did make large decorative panels as well as smaller objects of art and during the past ten years they have been exhibited in a dozen or more museums in this country, and have gone to Europe with traveling shows of American ceramics.

Winter has won five first prizes in the National Ceramic Shows at Syracuse, and more than a dozen first prizes and special awards in the Cleveland Museum of Art shows. He was represented by three murals in the San Francisco



Introducing the Winters

World's Fair and has executed various architectural commissions.

All this has been fine, but somehow Winter had to develop a steady market for his vitreous enamel ware. He did it. Today his enamels-on-metal (bowls, plaques, ash trays, etc.) are sold in department stores and art shops from coast to coast. During a severe depression he built up a going business in a luxury product.

When Edward Winter married Thelma Frazier in 1939, he took on a partner who likewise was swiftly building a career. Like Edward, Thelma is an alumnus of the Cleveland School of Art, and Western Reserve University. Both were instructors in the Cleveland School of Art during 1938-1939; but pressure of commercial work made it necessary for them to discontinue their teaching except for Mrs. Winter's classes at the Laurel School for Girls.

Thelma continued her study of ceramics at the Ohio State University and picked up practical experience in designing pottery in the commercial pottery plant of R. Guy Cowan.

She has been a consistent exhibitor and prize winner in the Annual May Shows at the Cleveland Museum of Art; and in the National Ceramic Show at Syracuse Museum in 1938 was awarded the Katherine Q. Payne Memorial Prize for "Jupiter and Io." She also exhibited at the San Francisco World's Fair. Her ceramic sculpture "Night and

Edward Winter and Thelma Frazier Winter

the Young Moon" was given the first prize in the 1939 Syracuse show and brought her the honor of being the first woman ever to capture the top award.

Thelma is now designing and manufacturing, in large quantities, ceramic sculptures which are being sold in leading department stores from coast to coast, along with the enameled work of her husband.

All this has not come easily. "Most of what I know about ceramic sculpture was learned in the school of sad experience," she says. "Until one knows thoroughly the peculiarities of the medium, its limitations and possibili-

ties, all sorts of things can happen from the time a piece is started until it is finished. I am sure everything possible happened to my sculpture for the first year or so. At one time I contemplated giving the whole thing up in favor of painting, which I did for a while. But after a short time I had to come back to it.

"To experience failure through some mistake of your own is hard to take because there is so much time and energy involved; but there is nothing which quite matches the thrill of opening up the kiln after the last fire and finding a piece standing there which is more beautiful than you had ever imagined it could be. When the glazes begin to fuse and run in the intense heat and a miracle transforms the lifeless, powdery, gray coat of raw glaze into a gleaming sheet of color, then all past disappointments pale. I am sure that I will never cease to wonder and to be very much awed at the thing which emerges-the thing whose roots are so ancient and yet so newly created."

Mrs. Winter in this issue describes one method of building up the clay forms for ceramic sculpture. In November she will demonstrate another procedure and discuss some of the fine points of the ceramic art. In December we shall reproduce some of Mr. Winter's exquisite enamel murals and he will tell how these panels are executed.



Jupiter and Io by Thelma Frazier Winter

Katherine Q, Payne
Memorial Prize
1939
Nat'l, Ceramic Show
Syracuse Museum
one of
First Prize Groups
Cleveland Museum

Show 1940

The Art of Ceramic Sculpture

THELMA FRAZIER WINTER

When you see the ease and pleasure with which a group of youngsters model with clay, you realize that the love of working with plastic material is innate within them, as perhaps it is in all human beings. The making of objects of clay has been a part of most cultures for untold centuries. From the religious fetishes of primitive peoples which were crudely modeled and thrown into the fire to harden, to the beautiful European porcelains, one underlying similarity is that they are made of clay which changes into a hard and flint-like material when it is subjected to intense heat.

We have inherited all the richness of the world of ceramic sculpture—the age-old knowledge which it represents. It is infinitely varied in the color and textures of its glazes, its technics and styles. We stem from this marvelous background but we are fast developing a style which is peculiarly and excitingly our own.

There are certain processes which are basic in the making of all ceramic sculpture whether it is made for reproduction in a pottery or a unique piece made by an individual. It must be a hollow shell of clay, whether it is built directly by the artist or turned from a plaster mould. It must be thoroughly dried, placed in a kiln and fired at a white-hot heat. After the first fire (known as the "bisque" fire) which vitrifies the clay, the piece is covered with raw glaze and returned to the kiln. It is fired a second time, usually in not quite so hot a temperature. This is called the

"glaze" fire and if it has been successful the piece is presumably finished.

The above is a mere outline of processes. Much, much more is actually involved from the time one prepares the clay for modeling until the piece is completed.

In describing the processes involved in ceramic sculpture I have planned to deal chiefly with the manner of building, because there is so much written in textbooks and technical magazines on firing and glazing, but very little about the prerequisites of this type of sculptural form either practically or esthetically.

In creating the clay form it may be cast from a plaster mould or it may be built directly from the clay itself. I like very much better to work directly with ceramic clay without resorting to a preliminary model and a plaster mould. To me it is the most interesting way of working, ideal for the classroom and for the production of unique pieces. Since it is free from the restrictions that the cast imposes, the result has spontaneity and freshness that the more laborious method lacks. This very freedom, I am quite sure, is largely responsible for the gaiety and humour so much of it possesses. A collection of it is a collection of smiles. A ceramic show says very plainly that the artists have enjoyed themselves to the fullest. And they have!

The direct method to which I referred above is a way of building a piece so that it may be One way of modeling for ceramic sculpture is to build the basic shape in a solid mass. When the clay has hardened sufficiently to retain its shape, the piece is cut apart and hollowed with a spoon tool. The pieces are put back together by criss-crossing the surfaces to be joined and "glueing" them together with liquid clay

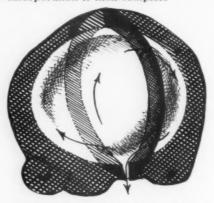
fired at an intense heat. In order that it may be subjected to heat and successfully withstand the expansion and contraction that heating and cooling involve, it must be hollow with walls that are as nearly as possible of uniform thickness, just as in handbuilt pottery. But unlike pottery which has a relatively simple structure, the piece of sculpture is usually a combination of shapes. All these shapes which attain importance in size must be hollow so that the masses of clay throughout the piece are kept the same thickness. They must not only be hollow but each chamber must be connected with those adjoining, so that a channel of air is allowed to flow from one part to the other and join the outside air through an opening at the base. It is important that all parts of a piece, both inside and out, have as nearly as possible the same access to the atmosphere: because the success of the process depends upon the uniformity of dampness during building, uniform drying, and, while it is in the kiln, uniform heating and cooling.

There are two ways of building directly: The first is the building of the basic shape in a solid mass. As soon as the clay has hardened sufficiently to retain its shape, the piece is cut apart, hollowed, and put back together again. The second is by use of the coil as in pottery making. The largest shapes are built hollow and joined together, the parts thus forming the large basic shape to which detail and superficial modeling are added.

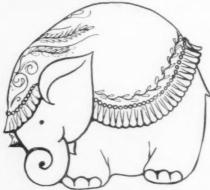
The first method should be used by beginners since the second requires a visualization of form, direction, and relationships which is rather difficult



The pieces should be held together rather forcibly while they are in the process of adhering. The cut will be closed successfully if clay of each division is pulled together by criss-cross action of the modeling tool. The joint should be covered with more clay and the roughness smoothed away. The incorporation is then complete



A small vent should be left at the bottom to permit air to circulate freely within the enclosure, to insure uniform drying and safe firing



After the piece has attained sufficient sotidity to be handled safely it can be finished by the addition of detail and surface modeling

to master at first. It might be easier for one to begin by preliminary pencil sketches, putting thoughts down on paper can help to clarify them. But here is a warning. Working in the round is very different than the graphic expression of the same idea. Instead of one view, which you have in a drawing, you have a thousand views in the third dimension to draw. For at every angle at which you look at a piece in the round there is a different relationship of parts. There will always be problems of spatial and rhythmical relationship that never can be solved on paper. So the sooner one begins to think in terms of clay and the third dimension the better. The thing that results, then, is bound to be a form authentically expressed in this particular medium.

Before the building begins, the should be thoroughly clay wedged. That is, thrown against a relatively dry plaster slab until all the clay is consistently smooth and firm. This is a precaution against airpockets occurring within the walls into which steam might gather during firing and explode the piece. After wedging is done the basic shape is built. It is allowed to harden slightly so that it may be cut into several large pieces and hollowed out without losing its original shape. The clay at this stage is not dry. Clay has the ability to harden into a workable shape and still retain enough moisture so that other clay which is softer may be added to it. This, it seems to me, is the property which clay possesses that should be taken advantage of to the fullest. The material has such plasticity that pouring it into a plaster cast in liquid form seems not to be realizing its full possibilities.

After the pieces are ready to be put back together again, they can be joined very firmly by first scoring the edges in a criss-cross pattern and brushing them with a liquid clay which is called "slip." The rapid absorption of the water from the (Continued on page 39)



THE BEST PROCEDURE after placing the design on the block is lightly to engrave the principal lines and rout out the largest whites to give a good view of the basic design. It is possible to make a very presentable engraving with only one tool and a block of wood. There are hundreds of tools or gravers made, though they are mostly variations of the four shapes shown in the sketch on the following page. Tools may be purchased from a wholesale jewelers' supply house, as they are the same as the ones used in engraving metal. Very few are needed and, being made of fine-tempered steel, will last a lifetime. Ninety per cent of my own work is done with two variations of the gravers shown in sketch number 1, and the chisel-shaped one numbered 2, which is used for routing. The first known as a lining tool, may be had in varying degrees, the back becoming narrower successively until it becomes almost a knife edge. The exact one to use is more a matter of personal taste than anything else, and my advice would be to purchase one graver and learn to use it; put it through its paces. It will be found to be quite versatile and capable of making thin, delicate lines; swelling, modulated lines; bold, broad lines and short, dart-shaped lines, as well as dots. Get another tool when a definite need arises and let that need dictate the choice.

Now this is where textbooks-and perhaps more orthodox engravers—and myself come to a parting of the ways. Do not waste too much time practicing with lines and curves and textures in the abstract. Start out with a definite design in mind and plow through it to the best of your ability, and it may be more like plowing than engraving, the first time; but it is my belief that more about engraving may be learned in one hour of real trying than one hundred hours of preliminary doodling. Don't be afraid to draw with the graver. Of course there is no harm in having an extra block handy to experiment on but do it with a definite aim in view. Technic is certainly of no use unless used for a purpose; and a good design, even if crudely done, has more stimulation, gives more incentive to an engraver and teaches more about the

PAUL LANDACRE'S 2nd article on WOOD ENGRAVING

in the series of 3



In the upper left cut, Paul Landacre's pencil sketch is reproduced exact size. The halftone above illustrates the first stage in the engraving: the principal lines have been engraved and the largest whites routed out

Below is the finished engraving. It is a decoration for "The Parallelogram, The Amphisbaena, The Crocodile" by A. E. Housman



use of the tools than anything else. This viewpoint is emphasized in an attempt to refute the old wood engraving tradition that required an apprentice to spend six months or a year learning the use of tools and practicing technic before attempting a design; that tradition still casts an aura of futility about the medium.

The sharpening of the graver has more influence on the quality of the line than one would imagine. There is quite a difference in a pretty sharp tool and a very sharp one. Also the angle of the face of the graver is important: if an angle is too acute it weakens the point which may break off; if too obtuse it will not cut clean and is apt

to chip out pieces of the wood, particularly in cross-hatching. Some experimenting may be necessary to grind certain tools to the right angle, which may or may not have been

correct when purchased.

To sharpen, hold the graver firmly between the thumb and forefinger, with the flat end held against an oil stone of medium grade, using a circular motion. This takes some practice, as keeping the flat end parallel with the stone is determined by a sense of touch and sound, it being too small to gauge accurately by sight. It scratches when it isn't flat. Then use the finest and hardest stone obtainable in the same way, finally finishing with an Arkansas stone to remove what burr there is and polish it. Once it is properly sharpened it takes very little work to keep it in shape. But keep it really sharp!

Another adjunct to engraving is the engraver's pad. While not indispensable it facilitates the turning of the block and enables one to make evenly curved lines by holding the tool firmly at the proper engraving angle and turning the block against the graver. The pad also enables one to tilt the block at the best angle to the light. This pad is simply two circles of leather sewed together and filled with sand or fine shot until it assumes a rather flat, elliptical shape. The size, of course, is determined somewhat by the size of blocks to be engraved-six to ten inches in diameter should serve in most cases.

In order to determine correctly the spacing and depth of the lines, and prevent eye strain, it is best to have some sort of diffused light. A good arrangement is to place a 150-watt light behind a frame covered with fine silk or tracing paper which is hung at an angle and about two feet above and directly in front of the work.

Practically every article on wood engraving technic describes the orthodox method of holding the graver. In my opinion this is more of a limitation than an asset, though it gives perfect control of the tool in a limited area and was adequate in the days of literally copying drawings or sketches, and when the engraver was only intent on the immediate passage of finely engraved or textured detail—the design as a whole having been worked out completely in another medium. It presupposes the engraving to be simply a process of texturing and lining without much possibility of exploring while in the act of engraving. There is just one point and that will have to be learned by experience: the graver must be held at the proper angle to the block—an angle which differs somewhat with individual tools and the type of line being made. If held too low it will slip; and if too high, it will dig in. The gravers have round handles which are flat on the bottom on account of the low cutting angle. Any grip

that enables one to push it through the wood and lift the point at the end of a stroke will serve. This is heresy, but it may be gripped in the fist, if the handle is not over the block, using the thumb of the other hand as a guide. Keep correct form in the design rather than in the

method of engraving.

If very delicate lines are to be made in an area not adjacent to a supporting black area or darker portion, they may be lowered below the printing surface slightly, by first scraping with a knife or drypoint scraper, thus lessening the pressure on that portion in printing. The scraper may also be used on the edges of routed areas if it is desired to have the lines fade gradually into the white area. The amount and angle of scraping depend on the pressure used in printing, type of

paper, kind of roller, size of area, etc., and will have to be learned by experimenting for individual printing conditions. The scraping should be done before and not after the lines are made, of course, and the scraped area re-inked or blackened. This lessening of pressure on edges or spots may be achieved in some degree by using makeready in printing, but it is simpler and surer to do it on the block. It also obviates the necessity of locking the block up in a chase unless exact spacing on the sheet is desired or it is to be used

with type.

In any form of graphic art a clear idea executed surely without fumbling is a goal to achieve, but most mediums have some means of erasure. Wood engraving is perhaps the most difficult of the graphic mediums in regard to making a change once a line is engraved, unless special wood-working equipment is available. The procedure requires boring a small hole in the area to be reworked, then driving in a tapered plug to a tight fit, cutting it off and polishing it even with the printing surface without damaging the surrounding area. And "even" means even to a thousandth of an inch or so, otherwise the plug will print. If a line an inch long is to be removed it means that a series of five or six interlocking plugs must be put in. Of course a corner or sec-(Continued on page 28)



Decoration for Club Booklet by Paul Landacre

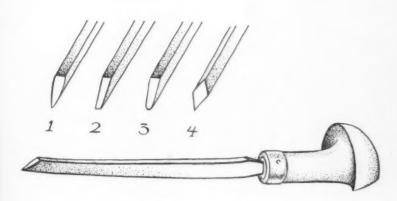
American Artist



Jakobsen

This photograph of Landacre engraving a block demonstrates the method of holding the graver and of holding the block in the engraving pad. This pad facilitates the turning of the block and enables one to make evenly curved lines by holding the tool firmly at the proper engraving angle and turning the block against the graver. The tools before him on the bench are variations of num-

bers 1, 2, 3 and 4 below. The stiff brush is for cleaning chips from the engraved block. The photograph below shows the proper position for holding gravers against the stone when sharpening





Serisawa



Gorecka seen in a moment of calm reflection. We would really like to see her in one of her creative orgies—for instance, when she cut and assembled, in ten minutes, the bust of Verdi shown in the window below. How the chips must fly!

A faun from the window of Delman's shoe store in Bergdorf Goodman's

PAPER SCULPTUR Score Score



Erica Te Ha Na In So Gorech 19 Co

(pronounced Go retz ks

Photos by Jorgensen and Gene Fens

One of eight windows done by Gorecka for A. Harris & Co., department store of Dallas, Texas. The figures represent Charles Kullman as the Duke, Josephine Tumina as Gilda in "Rigoletto," and conductor Stokowski—back to the audience—done in black and white paper



It all started with simple paper ornaments such as Polish peasants make for Christmas tree ornaments. Miss Gorecka, born of Polish parents in New York, had been greatly interested in this humble folk art of her forbears, and had done some interesting things with her scissors, paper and paste. These, through a friend, were brought to the attention of Gene Moore, display man for Delman's, who saw in them good possibilities for window display. Miss Gorecka did several windows for this swanky Fifth Avenue shoe salon, for Bergdorf Goodman's, and later for Altman's. Her paper dolls-some of them over six feet tall—were attracting attention.

The Metropolitan Opera Company's projected visit to Texas brought an order for several windows for A. Harris & Co., department store of Dallas. The more-thanlife-size figures representing members of the operatic cast were fashioned in New York and were so carefully packed in specially designed cases that they all arrived without

so much as a misplaced ruffle.

Miss Gorecka was graduated from Cooper Union in 1937. She served as assistant art director at the Polish Consulate in New York and did work for the Polish Pavilion at the World's Fair. She is charming, vivacious and—it goes without saying—original. Although she received a thorough basic training at art school, nobody taught her how to apply her skill or supplied her with the imagination which is her chart and compass.

Miss Gorecka makes no preliminary sketches with her pencil; she begins at once with scissors and creates the figures which have been completely designed in imagination before starting. She literally thinks in paper. It is

her language.

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She prefers to use white paper (very heavy) as that brings out the particular beauty of light and shade and sculptured form. And it definitely looks "papery."



This paper figure represents Elizabeth Reth.

berg in "The Marriage of Figaro." The original is 6 feet, 6 inches tall. Gorecka does such a figure in about five hours



Raoul Jobin in "Daughter of the Regiment" inspired this figure used in one of the Harris department store windows in Dallas

These two graceful manikins brought Ballet Russe to Bergdorf Goodman's windows in December of last year



A LITTLE TALK ABOUT THE LEAD "ENCIL

BY ERNEST W. WATSON

The pencil drawing of a rural scene in western Massachusetts is reproduced exact size of the original. It was made with a 4-B on Warren's Cameo, postcard stock. This is a plate paper made for the printing of fine halftones, rather than for artists. But artists discovered it and it has been a great favorite, especially for pencil drawings. Many art supply stores carry it.

Cameo has a very heavy clay coating which offers the most responsive surface imaginable. Touch it lightly with a soft lead and it yields delicate light tones of fine quality. The same lead under pressure produces a rich black. Between the two extremes of value is the infinite variety of halftones.

That heavy clay surface has another advantage: it can be scraped with a sharp razor blade to strike sharp accents into even the darkest tones. You must use a fresh blade—one that has been used ever so little will have lost the keen edge—which will remove the tone by very gently scraping. The marks of the blade can be clearly seen in the above sketch.

On Cameo paper the razor blade takes the place of the eraser which smudges tones rather than removes them. After the blade has once scraped the clay surface it leaves a smooth under-surface which does not take the graphite readily.

Some tracing papers have a similar quality. They yield comparable results and offer the artist that same velvety feel that invites the pencil. A certain amount of scraping with the razor blade is likewise possible, though not nearly to the extent afforded by Cameo.

A very highly finished Strathmore Bristol board also gives comparable results but it will not admit of

scraping with the razor. I have sometimes used regular scratchboard but its extremely smooth surface does not invite the pencil as does the clay surface of Cameo

An artist who thinks of the pencil as a medium and who cares to exploit his technic to the fullest becomes very fussy about paper; he is always searching for surfaces which are sympathetic to his particular manner of working. For years I used a Bristol board which wholly satisfied me. When its manufacture was discontinued I tried dozen of papers. The discovery of Strathmore "Alexis" finally solved the problem for most of my work. Although I've been waxing enthusiastic about Cameo, that paper does not serve all purposes by any means. Indeed it is rather limited and other papers which will stand erasing and will give other effects are essential.

This drawing, by the way, was wholly executed with the side of the lead, the pencil between thumb and forefinger, and lying against the palm of the hand, much as one holds a stick of charcoal. Hence the very broad strokes and peculiar character of the foliage contours. The pencil covers the ground quickly when used in this manner; it gives the feeling of painting.

As regards composition, perhaps my inclination to use fairly compact tone masses may be noted. This makes for pronounced pattern and gives opportunity for effectively contrasting light and dark areas. Possibly the fact that I do color woodcuts is the influence here, for the woodcut technic naturally involves flat masses having definite pattern value.

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BROWN'S
MILL

A Charcoal Study by
Ernest W. Watson
Reduced from
the 6 x 8 inch
original



AND A WORD ABOUT CHARCOAL

CHARCOAL is a medium of many uses. All art students are introduced to it when they enter the life class. How many know it as an ideal medium for composition study? Its flexibility certainly makes it practical for experimental purposes. Tones can be quickly laid-in and as quickly removed with chamois and kneaded eraser. It is my favorite medium for the development of design for my color woodcuts.

The flexibility of charcoal is a very important factor in experimental work. Because the design is so easily and quickly changed one does not hesitate to make the most radical changes, trying out anything that comes to mind.

The *Brown's Mill* study (for a color print) was done on Strathmore illustration board with vine charcoal. The tones were all rubbed, sometimes very gently with a dry thumb, sometimes with more vigor. The gentle rubbing gives a somewhat grained texture, while harder rubbing produces smoother tones. The tortillon stump is useful.

The paper is all important. It must have enough tooth to hold the charcoal, but if you want to make radical changes (I had a dozen different skies in this study) the paper must not hold the tone too persistently. Illustration board is superior to regular charcoal paper. It is harder to erase on the latter. Charcoal is usually employed for large scale work, and, it is true, has to be handled with some patience for small drawings. The sandpaper sharpener comes in for constant use and a great deal of the drawing has to be done with the kneaded eraser shaped to a point or narrow edge. Charcoal pencils, which are harder and hold their points longer, might be substituted but they



do not give the same results; they are far less flexible and have a far less interesting texture.

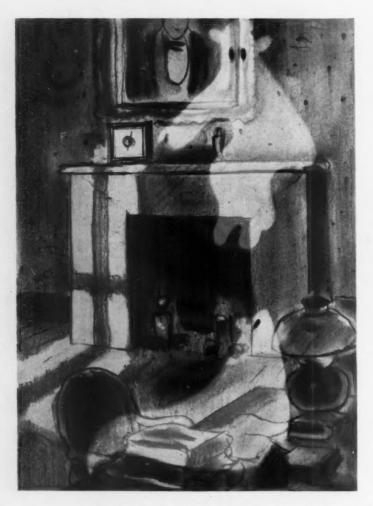
A charcoal drawing takes on a fine tonality which somehow suggests color to me. Indeed I often proceed to engrave a set of color blocks from the charcoal study without making a preliminary color sketch.

The tonality I refer to comes about in part through the charcoal's habit of spreading its dust over areas not actually touched by the stick and because even the darkest tones are not pure black.

The inspiration of the *Brown's Mill* subject is shown in the little pencil thumbnail sketch. The rocky shore was a memory of a spot far away. The simplification of the mill and the distant landscape is intended to impart a sense of loneliness and desertion which was the essential spirit of the place.



Caricature of Henry James by Ervine Metzl An amusing combination of brush and camera in producing an arresting composition. Note the crumb-like texture on the neck and white paper background; art gum rubbed over the areas produced the effect. The white background spot at the right of the head is a part of the cutout drawing. The cloud effects are wisps of cotton.



Flow ERVINE METZL uses the Camera

Second in a series of articles illustrating the use of the camera as a tool to supplement the artist's brush

Edited by Clarence H. White, Jr.
Director of the Clarence H. White School of Photography

The camera to Ervine Metzl is just another tool to have handy for achieving effects which the brush alone will not yield.

The convincing realism of a photograph is often a valuable adjunct to a drawing. It contributes an illusion of depth and space; it supplies beautiful light and shadow subtleties; it adds textural interest. With his camera, spotlights and a few simple properties the artist often arrives at most unusual compositional schemes. A slight change of direction of the light provides a surprisingly different pattern arrangement. Changes in camera angles reveal new possibilities.

If we could have shown all of the trial shots Metzl made of his Henry James caricature this would have been well demonstrated. Until one has actually experimented in such ways it is hard to realize what a new field of method as well as technic is opened up by the camera. This experimentation is essential to anyone who wants to make photography an enriching supplement to his own medium of expression. While the photographic process in itself is mechanical to a considerable degree, and its basic skills may be acquired from the study of texts, it is only through experimental application that its range and scope become apparent. When one becomes thoroughly acquainted with its possibilities, then it becomes a tool adding new unlimited range to the efforts of an artist already skilled in the illustrator's customary mediums.

The artist will, of course, use his camera *creatively* rather than as a substitute for his brush or some other tool which will do the job better. He picks it up instead of his brush only when it

In this drawing for an advertisement (for a barometer) the ghost on the mantel discusses the instrument with the ghost at the desk. The drawing of the room was done in charcoal; the apparition appeared by virtue of the camera. These are the steps: 1, drawing of the room in charcoal; 2, outline drawing of ghosts; 3, negative of background; 4, negative of ghosts with background cut away; 5, superimposed negative of ghost on negative of background; 6, finished photo.

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will perform better than the brush. The camera used indiscriminately and without due regard to function will be apt to hamper rather than extend the powers of the illustrator. I think the way Metzl has handled the Henry James caricature illustrates a nicely balanced attitude in the marriage of brush and camera.

What he did with the travel poster for the United States Lines demonstrates a simple device which any artist can employ without the need for great skill or complicated equipment. The poster, mounted on stiff board, was cut up in sections as shown by the upper diagram. The lower diagram illustrates the relative positions of the different

planes and shows the curved background (of cardboard) arching forward over the cutouts. There was a light behind the set and others directed upon it from the front.

In all of Ervine Metzl's work photography has been used as a creative projection of, rather than a substitute for, the brush. Photography has not been used to displace painting as a medium, but has been used instead to add a feeling of depth, perspective and vitality that may perhaps be procured by the brush, but only with unnecessary effort, or by the sacrifice of a dramatic quality or dynamic effect which is essential to successful illustration.

WINNERS & RUNNERS-UP IN THE MUSEU N

\$500

Buy a Share in

America
(Group A)

John C. Atherton
Ridgefield, Conn.

FIRST PRIZE \$500 Air Corps U. S. Army (Group B) Joseph Binder New York City





\$250 Buy a Share in America (Group A) Joseph Binder

\$250 Air Crops U. S. Army (Group B) John C. Atherton





EU MODERN ART POSTER COMPETITION







Left to Right Top Row

John A. Gibbs New York City \$50 Honor Prize

Alfred S. Piane New York City \$50 Honor Prize

Hugh Donnell West Redding, Conn. \$50 Honor Prize







Left to Right Middle Row

Xanti Schawinsky Edgewater, N. J. \$50 Honor Prize

Clara Fargo Thomas New York City \$50 Honor Prize

Don S. Johnson New York City Merit Award







Left to Right Bottom Row

Jaro Fabry
Fort Monmouth,
N. J.
Merit Award

Si Vanderlaan Los Angeles, Calif. \$50 Honor Prize

George Giusti New York City Merit Award

Observations on a Poster Competition

by STEPHEN LEE RENWICK

It's exciting enough to win first prize in competition with over 500 American poster artists. It must be something of a shock, albeit a pleasant one, to receive first and second. When that happens to two competitors in the same competition, the occurrence becomes a phenomenon.

It actually happened! John C. Atherton of Ridgefield, Connecticut, won first prize in Group A of the Museum of Modern Art Poster Competition, and second prize in Group B. Joseph Binder won first prize in Group B and second in Group A.

At the request of U.S. Army and Treasury authorities the judging was done by the Directors and Curators of the Museum of Modern Art. Both Army and Treasury officials have expressed satisfaction with the remarkable results of the Competition; and so acute is the need for fine posters that Harford Powel, Information Director of the Defense Savings Staff, has announced that in addition to using the winning posters the Treasury Department will probably purchase and use many other posters, entered in the Competition, which did not receive cash awards.

In announcing the prize winners of the Competition, John Hay Whitney, president of the Museum, said: "We at the Museum of Modern Art have consistently maintained that the activities of the creative artist are a normal social function and that in time of national emergency the artist can perform a service as valuable in its way as that of any other worker in defense.

"Several months ago, confident that American artists needed only an opportunity to demonstrate their ability and their willingness to serve in our national emergency, the Museum of Modern Art opened a Competition for two groups of national defense posters: one for the Treasury; the other for the United States Army Air Corps.

"We were sure of the artists. But we felt it was our job to bring their work convincingly to the attention of government agencies who need and are commissioning these services.

"In our opinion, these posters represent as dynamic and effective a group of contemporary poster art of this or any other country as has been assembled. We don't ask you to take our word for it. Look at these posters and decide for yourselves whether or not you agree with us that the American artist has brilliantly demonstrated his value as a potential worker in the interests of defense."

An important competition like this ought to be highly instructive to poster designers who have an ear to the ground for trends.

Why, it might be asked, should we look to this competition, or any other, for trends in design when we have the perpetual evidence on every billboard in the land? There is an important difference in the conditions under which designs executed to order and those submitted in competition are produced. In the first instance the art director and the client each have a finger in the pie; in the second, the artist is free to express himself without restraint. In the competition we are

more likely to discover what is in the mind and heart of the artist.

The Museum of Modern Art Poster Competition would be more fruitful for analysis if we had all 610 entries before us. With only the prize-winning designs to examine we are looking through the eyes of jurors whose predilections are naturally a factor to be considered. But there are certain outstanding tendencies here which are undoubtedly symptomatic.

The first is the rather general use of the camera. Photographs have been seen in posters for some time, but this collection makes us acutely aware that photography is a serious competitor of the brush and is rapidly gaining in popularity. Many of the prize winners made effective use of the camera; some were entirely photographic except for the lettering.

In Clarence H. White's discussion of "How Ervine Metzl Uses the Camera" on page 20 we read that the artist employs his camera only when it will perform better than his brush. What does he mean by better? Does he refer to speed as well as quality when he speaks of better performance? Other things being equal, any procedure (photography in this instance) which speeds the artist's hand is rightly called better.

Not that the camera is necessarily speedier than the brush. As regards time, Arnold Roston's poster may well have been more quickly done with the brush. To get the right models in the first place may

(Continued on page 38)



Arnold Roston, New York City \$50 Honor Prize



W. L. Frazer, Brooklyn, N. Y. \$50 Honor Prize



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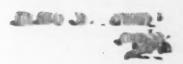
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Venus Pencil Company, Ltd., Toronto Venus Pencil Company, Ltd., London



A. The characteristic form of the elm tree in the foreground is indicated by using the flattened point of a Venus 6B. The sharp silhouettes of the foliage were also drawn with the flattened pencil point, giving it a slight twist and using pressure on the edges.



B. The trees on the rolling hills in the background were drawn with short, curved pencil strokes of a flattened Venus 2B point. Note the light and shade and the many colors suggested by varying the pressure of the strokes.

The LAY-IN

or Dead Colouring as Underpainting in the Glazing Method Reg. Bertram Nicholls

So many letters have come to us in search of information about the glazing method of painting that we have obtained the privilege of reprinting a chapter on this subject from Bertram Nicholls' "Painting in Oils"—a Studio publication. Mr. Nicholls' description is the best we have seen in print and we are glad to make it available to our readers.—Editors

It has become a common practice in comparatively recent times to disregard the methods of slow building up which had formerly been universally adopted and to attempt to telescope the whole painting procedure into a single operation whereby form, tone and colour are all to be expressed simultaneously by means of certain mixtures on the palette. It may doubtless be regarded as a question of taste whether results of this expedient are to be preferred to those obtained by the earlier craftsmen, but it can hardly be doubted that those craftsmen would have looked upon such an occupation as merely fantastic. They preferred to proceed step by step, dealing with one problem at a time, and their manner of working enabled them to exploit all sorts of lovely qualities in the medium which are for ever denied to the direct painter. The dead-colouring was one of these steps.

It may be regarded as a sort of foundation on which the final colours are to be laid. It is susceptible of very great variation and will be treated differently for different subjects and by different hands. It may or may not be in monochrome, but it should be cold in colour and light in key. For ordinary landscape work, black, blue and white provide an admirable foundation. The extreme shadows may be left as a transparent stain of pure black, but this should be so thin as to have no effect of darkness. The warmer tones will be laid with mixtures of black and white, cooler tones with added blue, the coldest tones with pure blue and white. These would occur chiefly in the sky, in distant blue hills or in reflections in water. The whole thing should be pitched extremely high, pure white serving in the highest lights, while the darkest dark would be merely grey. It may be taken as a general principle that the colder the final colour the more positively it may be stated in the dead-colouring. Thus, in Titian's Bacchus and Ariadne, the blue hills are laid in with what is virtually Reckitt's blue, the blue areas in the sky a little less positively; the colour depending for its final richness on a warm glaze laid over it. The same thing may be seen over and over again in classical landscapes. It is magnificently illustrated in Poussin's Landscape (Phocion) in the National Gallery, London, where an extremely cold, strong blue has been laid in over most of the sky and glazed with brown. There is no more arresting or effective blue in the history of landscape painting.

The treatment of flesh is another matter. The early Italians sometimes laid in their flesh with terre verte, a practice which seems to have been followed by Vermeer. But Sir Joshua

Reynolds tells us over and over again that he laid in his fiesh with blue-black, lake and white, reserving all yellow till the final stages. He often carried this underpainting to a high degree of finish as is plainly revealed in his *The Graces Decorating Hymen* in the National Gallery. The cleaning of this picture some time ago removed the warm glazes and has left the flesh without a trace of yellow. It can occasionally be seen in unfinished pictures by Titian that his treatment of flesh was, at times at all events, similar to that of Sir Joshua, the glowing warmth of his flesh tones being superimposed over a cold, reddish underpainting. And this interplay of warmth over cold is the essence of the matter.

In laying in the underpainting the importance of texture is a matter it would be difficult to overstress. The nature of the touch, the structure of the paint itself are of primary significance. Thus, an area of blue sky would be laid in smoothly, in a manner not greatly different from a housepainter's painting of a door. The extreme opposite quality might be employed in the rendering of rugged masonry where stiff pigment is built up to a texture suggestive of the material to be represented. Careful attention should be paid to edges. Wherever a strong line would be used in drawing, to separate one mass clearly from another, an actual ridge of paint may be employed. When glazed, this ridge will shine out with an effect of brilliance not otherwise obtainable.

For these different purposes different brushes must be employed. The large, flat area of blue sky mentioned above can best be done with a large, flat hog-hair brush, but where textures are to be built up a round, pointed sable is a handier tool. It should be heavily charged so that bold ridges can be formed exactly on the spot desired. Even on a very large scale a No. 12 sable is better than a hog-hair brush for such purposes. It lends itself to a much greater precision where precision is needed, and offers scope for a variety of broken touches.

The paint should be mixed on the palette with the palette knife, and mixed thoroughly, a little of the vehicle being incorporated with each mixture. It is desirable that the vehicle employed should be present throughout in each paint film, otherwise the binding of one film to another would be uncer-



Detail from a painting by Rembrandt, showing impasto

tain. If the wax medium is used it will be found possible to apply touches of great solidity, in which white is freely employed, and which yet have an effect of translucence. Where the contours have been drawn in ink such touches can be passed over the ink line and still leave it clearly visible.

In the process of dead-colouring which we are considering the actual mixtures are necessarily simple since there are only two or three colours on the palette. But this simplicity of mixture is all along desirable. It should be remembered that the basis, for example, of grey is not a heterogeneous mixture of all sorts of colours; the basis of grey is black and white. If a cooler grey is needed a little added blue will cool it; if a warmer grey a little umber will warm it, and so on.

A striking example of variety of impasto* in a single small canvas is to be found in Rembrandt's Woman Bathing in the National Gallery, London (Illustrated). Here the shadowed background and the dark water are almost purely transparent colour very thinly applied. Where the flesh is in shadow, or half shadow, the paint is very thin; but the high lights on the woman's shoulder and on her shift are laid in with a heavy, almost clotted impasto strongly suggestive of a wax medium.

Imagine a canvas laid in in such a way in cold

colours little removed from monochrome, the high lights on the shift being pure white, those on the flesh only just off white, a hint of red and perhaps a touch of black marking the change from shift to flesh, and the darkest shadow being a light transparent stain. When this is bone dry, a warm, transparent glaze is laid over the whole thing. At once the cool colours, shining through the warmth, give an effect of richness and unity compared to which any canvas painted direct in solid pigment will appear a dull, patchwork affair.

It is not here suggested that this picture was actually painted in this manner. It is probably true of the figure itself, but the extreme transparence of the background suggests little more than a series of thin glazes.

Before a glaze, such as has been described, is laid the under-painting must be perfectly dry, no matter how long an interval may be required for this drying. In sunny weather the drying can be hastened by exposure to direct sunlight. Paint dried in sunlight dries harder and more healthily than in any other way. It should, however, be remembered that a stretched canvas will tighten up enormously in the sun. If stretched taut when it is put out it will flap on the stretcher when it is brought back to the normal atmosphere of the studio. It is therefore desirable to remove the wedges and tap in the sides of the stretcher before exposing the canvas to sunlight.

^{*}The word "impasto" is often used in the sense of thick or heavy impasto. It is here employed to denote the substance and texture of the paint whether loaded or smooth.

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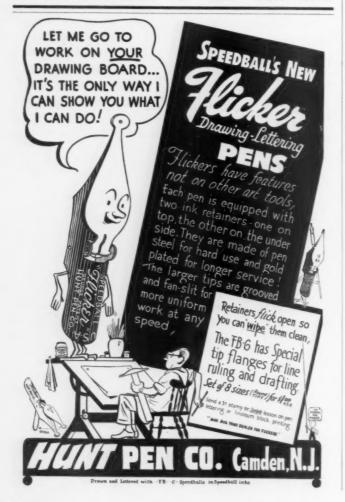
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PAUL LANDACRE

(Continued from page 14)

tion could be sawed out and another piece fitted and doweled in, though it would require much time and talent in a medium other than engraving. Having only once tried the procedure of plugging and re-engraving, my advice would be to spend more thought before using the graver. There is one alternative, however, and that is to work the mistake into the design in such a way that it becomes an asset instead of a fault. Of course this may require some nice readjustment of values throughout the design; it puts the engraver on the spot, so to speak. Even so, one keeps on engraving instead of boring holes and may even be stimulated into doing something better than was at first intended.

Theoretically, anything done to a block which lowers the printing surface will print, but to engrave properly one must always keep in mind the press conditions under which the block will be printed, as many things possible to engrave are difficult to print except under certain conditions. If the engraver does his own printing, as happens in my case (excepting illustrations), he may learn gradually that certain effects are dependent on his ability as a printer on a certain press, and may or may not be feasible on another —here, again, no amount of theory or explanation will take the place of experimentation. If the engraving is to be used as an illustration and turned over to another pressman, one should engrave accordingly; generally the design should be lighter in tone, particularly if it is to be printed with type. Thin, isolated lines in black areas are difficult to print clean, as the ink for most power presses is much thinner than the stiff ink possible to use on a hand press. However, a great deal depends on the pressman. Much of this is still a mystery to me, unfortunately.

One of the tedious parts of engraving is the routing. Hours must be spent removing wood carefully with the small chisel which has to be used on hard end grain, and the result is just something that won't print. A shallow, narrow ditch should be chiseled out, pushing toward the line bordering the area to be removed. After deepening the line, enlarge the ditch until in chiseling the remaining wood toward the center of the area, the back of the chisel does not bear on the engraved edge. The depth in the center depends on the size and shape of the area, the sag of roller and paper being a constant factor up to the limit of about three-sixteenths of an inch. A power router saves much time, of course, if one has definitely decided to remove a given area, but it isn't a cure-all by any means and cannot take the place of much of the laborious hand work.

Mr. Landacre's third and final article—on printing—will appear in the next issue.

An Experimental Fresco Panel

This is not a recipe for painting a fresco in one easy lesson. But Mr. Crimi, realizing that many readers will want to experiment with this fascinating medium, has given the following directions for the preparation and painting of a trial panel which will at least give a taste of the joy of painting on plaster. But they will not do for permanent work; that requires specially selected materials not readily available in every community, not to mention experience in handling the medium.

BACKGROUND

A building tile or floor tile (about 12 in. square) will make an admirable base to work on. Celotex secured to a stout wood frame to prevent bending will do. The rougher side should receive the plaster.

THE LIME PUTTY

Secure hydrated lime from your local builder. Slake it in water: pour water in a bucket then sprinkle in lime, stirring with paddle. It should be the consistency of butter. Let it stand for a few days—the longer the better. For permanent work the lime putty should be aged a year or more.

SAND

The lime must be mixed with clean river sand—2 parts of sand to one of the lime putty. Beach sand will not do. For the *scratch* coat (first rough coat) use a course sand. For the *brown* coat (second coat) the sand should be finer—secured by sifting. The final or *painting* coat requires the finest possible sand, as fine as granulated or powdered sugar.

The sand and lime must be thoroughly mixed until all lumps of lime have disintegrated.

APPLYING FIRST COAT

Apply the first coat with trowel. Let it stand until hard (about 48 hours). After troweling, roughen it so the next coat will adhere well.

APPLYING SECOND COAT

After applying with a trowel, float with a sliver of wood about 4x6 inches. (See upper picture, page 7). Give the sliver a clockwise motion, then counter clockwise. Leave the texture rather coarse but even. Let stand two days to harden.

APPLYING FINISH COAT

This should not be applied until you are ready to paint. It should be floated as for second coat and brought to a smooth finish. But if smoothed too much it will become polished and will not be receptive to the paint. Painting on final coat can be begun after about one-half hour. The plaster has to set before applying paint with the brush.

THE COLORS

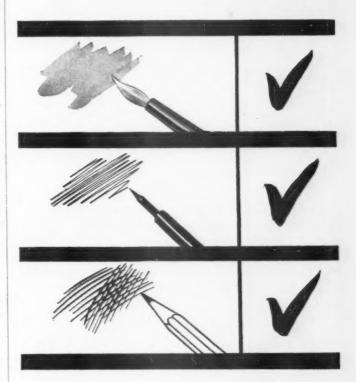
Secure dry colors from your art supply dealer, or, if he doesn't carry them, get commercial dry colors from your local paint store. The colors must be ground in water only with a pestle (see page 8) until very smooth. For a palette use a flat dish or drip pan. Earth colors, mineral colors and the oxides are suitable for fresco. Ivory black or vine black may be used. To make the colors opaque add some lime or zinc white. Prepared paints, either watercolor or oil, will not do.

BRUSHES

Ox-hair brushes are good. Lining brushes (flat thin bristle brushes) are recommended.



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A GRAPHIC LABE

Announcing another Museum of Modern Art Competition

A lad of 7 wants a picture of "Washington and his wife talking." A lass of 6 asks for "a lamb looking at flowers with other lambs." A youngster of 8 demands "a shipwreck in light brown." Another (age 7) specifies "a farm scene with sheep and chickens, a horse and wagon with hay, and a lady hoeing potatoes." A 6-year old seeks the thrill of "an elephant with its trunk down in the green hay, and a lion that just woke up, yellow and big." A 9-year old boy would love "a great big picture of a freight train with engineer (be sure it is in the country and it has wheels).' Would it be a boy or a girl who envisions a picture of "penguins looking at the Northern Lights?"

These and other helpful hints for artists who would paint for children are the result of research by the Museum of Modern Art in New York in an effort to discover what kind of pictures children really do like.

Thousands of children between the ages of 5 and 12 years, in public, private, and parochial schools throughout the country, replied specifically and enthusiastically to the question "If an artist promised to paint you a picture, what would you like him to Their replies constitute the basis of a Competition for Pictures for Children which the Museum will conduct among artists for paintings suitable for reproduction by the sill: screen process.

Answers were definite and specific, often to the point of detailed description, but the overwhelming general demand was for paintings with the human and animal theme predominant, for large pictures in bright colors. Children asked for pictures of youngsters their own age playing games, children with their dogs and kittens, all sorts of animals. Boys asked for pictures of boats, airplanes, motor cars, trains, and fire engines. There was a demand for landscapes, but almost always with action, such as: "a man on horseback herding sheep with a river behind;" "a lot of monkeys on a mountain with a fence all around the mountain." On the whole, both city and country children seemed deeply interested in country scenes and animals, but country children showed no interest in city life.

This survey of children's preferences in art was begun last March by the Museum's Educational Project, under the direction of Victor D'Amico, as a result of many requests from teachers and parents for pictures containing subject matter and visual elements which would appeal to children. As there is a scarcity of such paintings the Museum decided to find out from the children themselves exactly what they wanted in art and then to hold a competition to get it for them.

Hundreds of letters have been sent to elementary school and art teachers throughout the country, asking them to discuss the matter with their pupils and then to relay to the Museum the Children's preferences expressed in their own words. From enthusiastic replies received from all over the country, the terms of the competition have been drawn.

The Museum of Modern Art opens the Competition for Pictures for Children now, with this announcement, and closes it at midnight, November 20, 1941. The number of entries by each artist is unlimited. All entries must be reproduced in color by the silk screen process either by the competing artist himself or by the artist in collaboration with a silk screen techni-



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(The edition is limited-order now.)

Hear Ye! Hear Ye!

Ready in October!

20th ANNUAL OF ADVERTISING ART

Last spring the ART DIRECTORS CLUB held its 20th Annual Exhibition of Advertising Art, as described on pages 12 and 13 of AMERICAN ARTIST for June. The 280 examples exhibited were selected from thousands submitted and hence were among the most significant produced in America during the past year.

Every picture in the exhibition is being published by us in the 20th ANNUAL OF ADVERTISING ART—a generous number in color—and therefore becomes available to artists, art directors, art students, and all others interested in advertising. This is the only book in which so much reference material of this sort is perpetuated.

Not only is the ANNUAL a "prestige" book, handsomely printed on heavy coated stock, and durably bound—a book of which to be proud—but it's a work-book, designed for daily use in advertising agencies, studios, schools, etc.

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cian. Prints submitted must be designated to sell for \$10 or less.

The ten best works will receive a purchase award of \$25 each; ten others will receive honorable mention. A competing artist may win one prize and one honorable mention. At the close of the competition, the twenty best prints and a number of other selected entries will be exhibited in the Young People's Gallery of the Museum of Modern Art and will then be sent on a nationwide tour. Copies of the prints will be sold by the Museum to schools throughout the country, the entire proceeds going to the artists.

To guide, although not to restrict the competing artist, the Museum has tabulated the preferences expressed by thousands of children as follows:

Age 6 and 7:

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Daily Life: houses, trees, flowers, gardens, farms, birthday cakes, children sleeping, going to school, walking in the woods, playing with animals, dolls, kites, balloons, ball, running races.

Animals: farm, domestic, and zoo animals, especially young animals and animals with their young.

People: cowboys, postmen, firemen.

The Mechanical World: cars, boats, trains, carts, m big ocean liner, freight trains.

Age 8 and 9:

Daily Life: (In addition to above):

children at an ice carnival, playing baseball, jumping rope, on a beach, swimming, sliding, skating, playing the piano.

Animals: see above.

People: Indians, soldiers in U. S. Army camp. People in fairy stories: Snow White, Cinderella, fairy princesses, Robin Hood.

Landscapes: field of wild flowers, birch trees, mountain

with snow, jungle scenes, "Sunset with cows and pigs," "farm with a horse."

Action Scenes: cop chasing a car, Indians attacking a stagecoach, boats sinking, skiing scene.

Age 10 and 11:

Daily Life: children at a party, at school, at a soda fountain, at the movies, people in a ferry boat, a street scene, a river scene.

Sports: fishing, skating, hunting, "bow and arrow shooting," boat riding, bicycling, etc.

Animals: (in addition to above):

particularly collies, cockers, police dogs.

People: (Historic) Paul Revere, Washington, Columbus, Daniel Boone walking through the forest.

Flowerpieces

Religious Scenes: Bible scenes.

Action Scenes: A horse race, building dams and bridges, a sea battle, boat races, cowboys on a range, mountains and wild horses.

Doesn't this competition sound like a lark? And what a wholesome shot in the arm for almost any artist who has taken himself too seriously for too long! Why, it may even have real therapeutic value!

The competition will do something else: it will help to put silk screen prints on the map. AMERICAN ARTIST will certainly want to reproduce the prize winners.

Artists desiring to compete should write to the Museum for entry blanks and competition program. All inquiries should be addressed to:

Victor D'Amico, Director Educational Project Museum of Modern Art 11 West 53d Street New York City

Winners of AMERICAN ARTIST Subscription Award

Last February American Artist offered to donate through professional art schools, colleges and universities, a limited number of one-year subscriptions to honor students. Approximately 152 schools of the above classifications participated in the plan, and 253 subscriptions were awarded. In all cases, the participating schools named the students who were to receive the awards. Here are the names of the schools and of the honor students who won the American Artist Subscription Awards.

ALABAMA

Alabama Polytechnic Institute
Donnave Brennan; Charles V, Gr
Alabama College
Mary Sue Edwards
Huntington College
Lillian Wilcox

ARKANSAS

University of Arkansas Beverly Hays

CALIFORNIA

CALIFORNIA

Payne Art School and Gallery
Evelyn Hatcher
Pomona College
Martha Palmer
Fresno State College
Betty Fisher; Pearse Curran
Hollywood Art Center School
Emilie Mathisen; Mary Scott
University of California
(Names not yet received)
Mills College
Margaret Movius; Mary Starbuck
California College of Arts and Crafts
Nelle Penley; Harriett Hauck;
Herbert Brodahl; Ethel Hatfield
Pasadena Junior College
Allen Wheeldon
Stanford University
Phyllis Sterling; Portia Smith
Stockton Junior College
Mary Winsor; William Maring
American Legion Auxiliary, W. Hollywood
Dino Williams; Betty Kisling
COLORADO

COLORADO .

University of Colorado
Lee Chesney; Virginia Jaggers
Anita Shultz
Colorado Woman's College
Virginia Weber
Western State College
Phyllis Yewell; John La Plante Phyllis

CONNECTICUT .

The Norwich Art School ames Pearson; Despina Sakellarides Yale University Reno Gastaldi; Hugh Moore, Jr.; Truman Toland

DISTRICT OF COLUMBIA

Abbott School of Fine and Commercial
Art
Miriam Mileston
Howard University
Joseph Wilbur Dixon

FLORIDA

The Newman School of Art
bla Ludewick; Mildred Babcock
Ringling School of Art
Tom Hays; Ralph Ray
Rollins College
Wilma Tilden

GEORGIA

Georgia School of Technology Edward Wall; M. E. Morris, Jr. Yeaworth-Potter Art School Elsie Mahnks; Frances Roberts Georgia State Woman's College (Names not yet received)

ILLINOIS

Eastern Illinois State Teachers College
Delmar Norquist
Chicago Professional School of Art Chicago Professional School of Art
(Names not yet received)
University of Chicago
Lenora K. Koos
Marywood School
Jacqueline Seymour
Barat College of the Sacred Heart
(Names not yet received)
Bradley Polytechnic Institute
Donald Ade
Frances Shimer Junior College
Betty Seitner
Oak Park Art League
Alice Wheeler Somers; Ruth Cerseulsa
University of Illinois
Fred Boger

INDIANA

DePauw University Donna Sahlen; Tom Tucker

INDIANA continued

John Herron Art Institute
Joe Shupinsky; Jane Hewitt
Marian College
Erna Santarossa
Saint Mary's Studio
(Names not yet received)
Saint Francis School of Art
Charles Lambuth
Ball State Teachers College
Aaron Adams Aaron Adams Saint Mary-of-the-Woods College (Names not vet received)

IOWA

Iowa State Teachers College Ernest R. Thompson

KANSAS

Kansas State College
Marjorie Kimsey
University of Kansas
Louise Green: Eldridge King
Washburn College
Mildred Bell
Municipal University of Wichita
Ruth Barnhill

KENTUCKY

Murray State Teachers College (Names not yet received)

MAINE

School of Fine and Applied Art Virginia Binford

MARYLAND

Blue Ridge College Veronica Triumpho

MASSACHUSETTS

Fenway Studios
Lowell Franklin Brown, Jr.
School of Practical Art
Lillian Reinap: Marguerite C. Miller
Massachusetts Institute of Technology
Norman P. Anderson
State Teachers College
(Names not yet received)

MICHIGAN

Siena Heights College Siena Heights College
Kathryn Creager
University of Michigan
Dorothy Louise Visscher; Albert Chipman, Jr.
Crafts Guild
Dorothie Werden; Thomas Hossler
Marygrove College
Cornelia Brinkerhoff
Western State Teachers College
Dorothy Marsh
Northern State Teachers College
(Names not yet received)

MINNESOTA

Moorhead State Teachers College Dorothy Robinson: Lois Chi Saint Olaf College William Nilssen

MISSOURI

Kansas City Art Institute
Ward Haylett; Dorothy Caton
Park College
Philip Wigg; Hugh Broadley
Washington University
Rose Marie Veltrop

MONTANA

Montana State University nald Bradeen; Julia Whitney

_ NEBRASKA

Municipal University of Omaha Alvin Parsons; Zenaide Luhr; Margaret Woodbridge Peru State Teachers Cellege farvin Thomas; Camillia Connelly

NEW HAMPSHIRE

University of New Hampshire
Margaret E. Sanborn; J. Blair Watsor
Manchester Institute of Arts and
Sciences
Alice McLaughlin; Lucille LaMontagne; Robert Woodbury

NEW JERSEY -

Miss Moore's Art School Martha W. Peters Martha W. Peters
Newark Public School of Fine and Industrial Art
Janet H. Van Wert; Irving Pollock;
Bernard Hirsch

NEW MEXICO

University of New Mexico Sidney Presberg; Eleanor Su

NEW YORK

Pratt Institute
(Names not yet received)
College of New Rocheile
Wendy Keid Robb; Mary Jane Comyns
American Artusts School, Inc.
Vivian Kosenberg; Bebe Friedman
Art Career School
Glorta Mainieri; Robert Pace;
Mary Simas
Grand Central School of Art
Dorothy Stokes; William MacKaye;
Eugenia Joan Bruno
Cooper Union Art School
(Names not yet received)
Educational Alliance Art School
(Names not yet received)

(Names not yet received)
Hastings School of Animation

rastings School of Animation
(Names not yet received)
Hunter College of the City of New
York
Barbara Fay; Ada Louise Landman;
Doris Leman; Ruth Gegner; Doris
Coles; Irene Majewski
Laboratory Institute of Fashion
Merchandising
Margaret Goelz; Beverly Martin
New York University
Bernard Stein
Phoenix Art Institute

New York University
Bernard Stein
Phoenix Art Institute, Inc.
Elizabeth Howe; James Davison;
Robert Montana
Scoville School
Helen Bienstock
Universal School of Handicrafts
(Names not yet received)

(Names not yet Rochester Athenaem and Mechanics

Rochester Athenaem and Mechanics
Institute
Metro Bastuk; Oscar Anderson
Syracuse University
Gwendolyn James; Janet Downey;
Julia E. Brettle, Jr.; Helen Moore;
Janet Meyers
Rensselaer Polytechnic Institute
Felix Mier y Teran

NORTH CAROLINA

University of North Carolina eight Moore; James Pace; Harry Cordesman Peace Junior College Rebecca Switzer

Ohio University
Marcella Vilt; William R. Gray
Ohio Wesleyan University
Margaret Kevan; Marjorie Denzer;
Jane Ross
Cleveland College
Jean Eve Thauburn
Old White Art Colony
(Names not yet received)
Ohio State University
eanne E. Orr; (Two others not ye

Ohio State University
Jeanne E. Orr: (Two others not yet received)
Denison University
Bonnet: John Herron: David Taylor
Kent State University
Hope Byrne
Miami University
Mayie Rogers

Marie Rogers Lake Erie College (Names not yet received Western College Western College
(Names not yet received)
Notre Dame College
Mary Zimmer
Otterbein College
Louise Gleim
Antioch College
(Names not yet received)

OKLAHOMA

East Central State Teachers College (Names not yet received) Oklahoma College for Women Jane French: Mary Jo Tapp Southeastern State College Pauline McMurtrey; Frances Eppler Vaughan

University of Oklahoma Ann Petry Oklahoma City University ny W. Hayes; William Dunc

OREGON

University of Portland (Names not yet received)

PENNSYLVANIA

PENNSYLVANIA

Harcum Junior College
Becky Mills; Margaret Pitkin
VanDuser
Grove City College
Mary Lois Pedin
State Teachers College
Willard Dominick
Association of Brighton Citizens
Hazel Harris Hoon; Charles F.
Johnston
Graphic Sketch Club
Theodore Miller; Ruth Singly;
Madaline Robinson
Moore Institute of Art
Marian Freeman Holland
Art Institute of Pittsburgh
Charles Speers, Jr.; Margaret Kundr
Irene Kaufmann Settlement
Roland Gentilcore
Philadelphia Museum School
Betty Moore; Joseph Stefanelli
University of Pittsburgh
Robert Glenn; Margaret Sheppard
Dickinson Jr. College
Thelma C. Reeder
Wyomissing Institute of Fine Art
Jane E. Trostle

SOUTH CAROLINA

University of South Carolina William Hankinson; Massey Trot

SOUTH DAKOTA

Northern State Teachers College
Mary Pulfrey: Oscar Hagen
Sioux Falls College
Wanda Preuss: Marilyn Smith
Southern State Normal School
H. Howard Hodges: Anna Clarke
Spearfish Normal School
(Names not yet received)

TENNESSEE

Memphis Academy of Arts Philip Akridge; Mrs. Leslie Blount

TEXAS

West Texas State College
Melva Jo Speer; Gwen Roberts
Southern Methodist University
Dot McDonald
Fort Worth Art Association
Russell Byther
Texas Wesleyan College
LeRoy W. Weeks; also special prize
Texas Technological College
Kerr Sanders; C. M. Gordon; Darlen
Abel
Hardin Junior College
(Names not yet received)
Museum of Fine Arts of Houston
Julien Epstein; Frederic Matthews
North Texas Agricultural College
(Names not yet received)

(Names not yet received)
Mary Hardin Baylor College
Helena Isbell

VERMONT

Bennington College (Names not yet received)

VIRGINIA

Virginia Polytechnic Institute (Names not yet received)
Art Group, Harrisonburg
Gene Bodine
Lynchburg College
Dewitt Strange
Richmond School of Art
James H. Boothe
College of William and Mary
Mary K. Edinger; Mildred Sheffield

WISCONSIN

State Teachers College, Oshkosh (Names not yet received) State Teachers College, Superior Doris Ostrom

WYOMING

University of Wyoming (Names not yet received)



The Paper of a Hundred Uses

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College

Smith School Clarke

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Art

Mary Sheffie

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Tracing paper was made for tracing. Everybody knows that. But even its manufacturers would be surprised if they knew the many uses to which those thin transparent sheets are put by resourceful artists.

It's not wholly the transparency that accounts for most of these uses; it's the surface. Surfaces of different varieties of tracing paper vary, of course, but many of them have a "tooth" of just the right quality to respond to the peculiarities of a score of media: pencil, crayon, wolff pencil, lithographer's pencil, vine charcoal, russian charcoal, to name a few.

Hildreth Meiere uses it for watercolor sketches and studies for murals. She declares it gives better transparent washes. She stretches it by gluing at the edges (when dry) to a drawing board. When the glue is dry she wets the paper all over. It dries very tight. The watercolor wrinkles the paper a bit and one has to wait for it to dry, but the drying is rapid. Miss Meiere likes to build up her lights with opaque white. The sketch for the dome detail on page 7 of the September number was done that way.

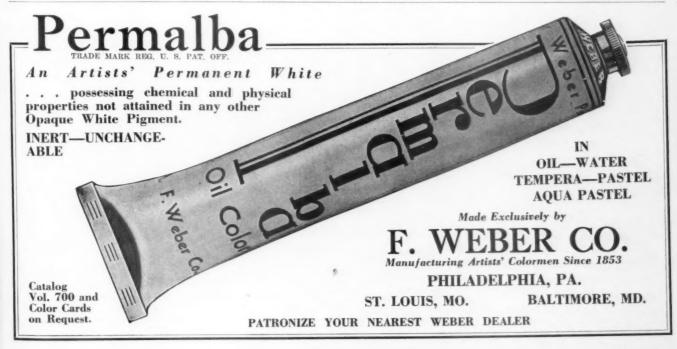
A preliminary line drawing can be slipped under the paper, before gluing down, to serve as a guide for the brush, thus obviating the need of pencil layout.

In Miss Meiere's studio we also saw pencil combined with opaque white and with gold—on preliminary studies for murals.

We have seen artists using tracing paper effectively for oil sketches, handling their medium with turpentine like watercolor. Some illustrators prefer tracing paper for even their final pen drawings. Tracing paper laps up the ink from pen or brush in a particularly charming way. One illustrator explained that when his drawing is finished he mounts it on a heavy white illustration board, first soaking the paper, then brushing library paste over the back for adhesive. It is put in press until thoroughly dry. Something of a trick to do a good mounting job!

If there are corrections to be made he waits until after mounting to make them. Ink lines are more readily erased in tracing paper than almost any other surface and—very important—the ink eraser leaves a smoother surface for the correction. With a very sharp knife the parts to be removed can be scraped away still leaving a

(Continued on page 39)





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A Morning with a Master

by Jos. P. Gaugler

If ever an environment could be stimulating, this was it—piano in the corner, luxurious rugs on the floor, green latticed walls and ceiling, and beams of soft light coming in at just the right angle, imparting an "old-master" play of color on the face of Nancy, who was posing for us. [Aug. 11, 1940].

The occasion for this gathering was the presence of Mr. Brockhurst, the famous painter from England, who has done so many celebrities and who is now the house guest of Doctor and Mrs. William Spickers of Franklin Lakes, New Jersey. Mr. Brockhurst is an amiable, self-effacing man, eager to share his viewpoint and with the faculty of imparting it without any note of the preeminence that is his.

Mr. Brockhurst likes to work with pencil instead of crayon. He delineates the outline of the sitter in slowly-drawn continuous strokes. a line that may begin at the forehead, trickle down around cheek and chin and down the shoulder and arm to the lower edge of the canvas-before it ends. In this instance, he then continued with another line beginning at the same point but going the other way around, outlining the hair and head and then slowly caressing the shoulders and then working down along the outline of the other arm. The eyes and nose were drawn in with equal deliberation with lead pencil with uninterrupted strokes. continuous strokes, lightly implanted on the canvas. The drawing sings right from the beginning. At no stage has it been allowed to become discordant. To arrive at the inter-pupilary distance, he likes to resort to a line from the inner corner of one eve, finding its

Mr. Brockhurst said that he reoutlines with lead pencil very often
after painting is begun, maintaining that this was Rodin's method.
Even in the case of watercolors,
he thought it was a good idea to recapture some of the essential characteristics that might have been lost
—by immersing in water to remove
some of the color, resketching with
lead pencil over what color still re-

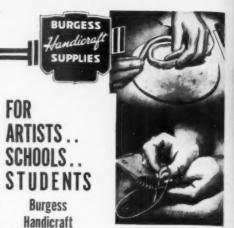
way across the nose, through some

characteristic crease or outline and

then picking up the inner corner of

the other eve-like a rivulet if you

were drawing a map.



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mained and then rebuilding from that point forward. He sketched the head with dry brushes, that is to say, brushes gently dipped in pigment and using no medium. The "impasto" stroke was not used at all, nor was there any physical activity to speak of, all being done very quietly while seated in a chair. (Mr. Brockhurst stands only when he is doing a full length portrait.)

Right from the beginning his sketch imparted a Botticelli pathos -daintily outlining the face with a dark sienna background area brought up flush with the cheeks and forehead. The canvas at no time had more pigment than could be worked in by dry brush strokes. Often, Mr. Brockhurst said, he prepared his canvas beforehand with a light coat of medium oil, seldom using oil or any other medium while painting.

Mr. Brockhurst works on the basis that it is not good business to have the model sit more than an hour and a quarter. But he is perfectly willing to paint three, four, or five sitters in a day, and very often has two in the morning and two in the afternoon. This, he says, keeps his viewpoint fresh and he always has the stimulation models impart during the first hour or so. It is his practice to check the important notes at the beginning of a sitting, even after the painting has progressed a long distance, reestablishing with his lead pencil any important lines that may have been eased off their course with the brush. He thinks it is most important to do this reorientating during the first few moments of the sitting when both the artist and the sitter are at their best. It is his policy to allow seven or eight sittings for the completion of a portrait.

As is generally known, Mr. Brockhurst has painted a great many celebrities including the Duchess of Windsor, Barbara Hutton, members of the Mellon family. the Hitchcocks, but he never talks about that. He is a member of the Royal Academy and teaches every few years in keeping with the tradition of that celebrated body. The many precious things he pointed out that Sunday morning gave us enough to work on for months and years. At the same time, it was just a peek down the long, broad vista into the realm where men of his stride have dominion. It was fine to stand at the elbow of such a man and scan the horizon of art as he pointed out a few of the salient principles.

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We have before us catalogs and bulletins from four companies offering films and slides for schools, museums, etc. One is from the American Library of Color Slides, 274 Madison Avenue, New York. This announces that color slides of important collections are available, including those the Carnegie Corporation of New York, the Whitney Museum of American Art, and the Solomon R. Guggenheim Collection. Write them

for their catalog.

The second catalog comes from Walter O.
Gullohn, Inc., 35 W. 45th Street, New York.
It announces a group of one-reel films on art technics, including "Make a Mask," "Creative Design in Painting," "Lynd Ward at Work," and "Walter Content at Work." These are avail. "William Gropper at Work." These are available for rental or sale. In writing for a catalog

please mention AMERICAN ARTIST.

The third catalog, from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago, Ill., covers their Kodachrome Slides of famous masters. This company also makes inexpensive miniature slide projectors. Address the company for a catalog. for a catalog.

The Garrison Film Distributors, Inc., 1600 Broadway, New York, announce a new movie, "Silk Screen Process." A complete synopsis and lists of other subjects, are available on request. Merely mention American Artist.

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POSTER COMPETITION

(Continued from page 24)

have been none too easy: to catch them in just the right pose and expression is likely to have required both time and patience. W. L. Frazer, on the other hand, would have had no difficulty in securing pictures of pilots and airplanes from any one of many photo agencies in New York.

John C. Atherton used photography in both of his prize-winning posters. It is easy to see how the peculiar appeal of the photograph strengthens his air corps design. Time economy may account for photography of the clasped hands -a simple photographic problembut from purely psychological considerations a drawing would have done as well.

It will be noted that while photography gives the utmost realism to several of the posters, not a single design in the group has been painted realistically, not one has been inspired by Howard Scott, Albert Staehl or Norman Rockwell, stars of the billboard.

There might be several reasons for this. One is the certainty that there are few poster artists in America who have the skill needed to produce excellent posters of this type. Another may be the antipathy of the Museum of Modern Art jurors to that type of poster. We can only surmise.

Joseph Binder's appeal is always through design. The conventionalized hand is typical of his tendency to abstraction. It is interesting that the two big prize winners should be artists who approach their problems from directions as utterly opposite as possible, one relying upon the warmth of realism, the other staking all on the cold appeal (to laymen) of design.

Let us take a look at the lettering. Here we observe an interesting predilection for Railroad Gothic, or Condensed Gothic (it goes by a score of names), a very narrow, single stroke letter without serifs. Serifs in posters are as obsolete as buggy whips, except as they appear in the French Gothic type of letter (American Type Founder's Barnum). Atherton has used this in his posters. Binder thought to relieve the severity of his letters by simulating the stencil.

How often does the poster designer run his lines of lettering up hill or down purely to satisfy the needs of design? Possibly not quite as often as he thinks for we all bow to fashion, even in design. I invite the reader critically to study from this angle the examples reproduced.

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CERAMIC SCULPTURE

(Continued from page 12)

slip into the harder clay forms a binding power which closes the cut very satisfactorily. The pieces should be held together rather forcibly while they are in the process of adhering. While they are being held the cut will be closed more successfully if the clay from each division is pulled over the fissure by a criss-cross action of the tool. The joint should be covered with more clay and the roughness smoothed away. The incorporation is then complete. After all the cuts are thus treated, the piece should be put aside where it can slowly absorb the added moisture and harden until the walls are perfectly solid.

Keeping it on a damp plaster bat at all times, both while it is being worked on and when it is set aside, is important. The damp bat serves to keep constant the amount of moisture within the clay. The best kind of container for storing the piece while it is in process is an old refrigerator or a chest which is lined with galvanized iron. After the piece is finished it can be kept on the bat in the container and left to dry very slowly. Quick drying often causes cracking of the surface clay or the reopening of the divisions. This should be avoided because cracks are difficult to mend and very often it is impossible for the glaze to hide them. Better take a few precautions earlier in the

The piece can be finished by the addition of detail and surface modeling. The adding of detail is perfectly safe so long as the surface of the piece is scratched and moistened to approximate the moisture of the added clay, otherwise the uneven drying will again cause cracking on the surface. Additions which have not been properly made have been known to slough off in the kiln layer by layer.

Next month Mrs. Winter will demonstrate the coiled clay method of building up the clay form.

*

TRACING PAPER

(from page 33)

smooth surface. With the point of the knife clean sharp lines can be scratched into the ink strokes and masses, as in the Baldridge drawings also in the September issue.

There is a great difference in papers when it comes to erasing even pencil lines. Pencil lines once made, on some very fine papers, stubbornly resist the eraser. You can erase and erase on tracing paper and still have a fresh sheet.

These and other technical possibilities are bound to be discovered by any artist who makes any use of tracing paper. Practically all artists employ it in building up their studies, developing their compositions on the transparent sheets laid over previous trials.

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